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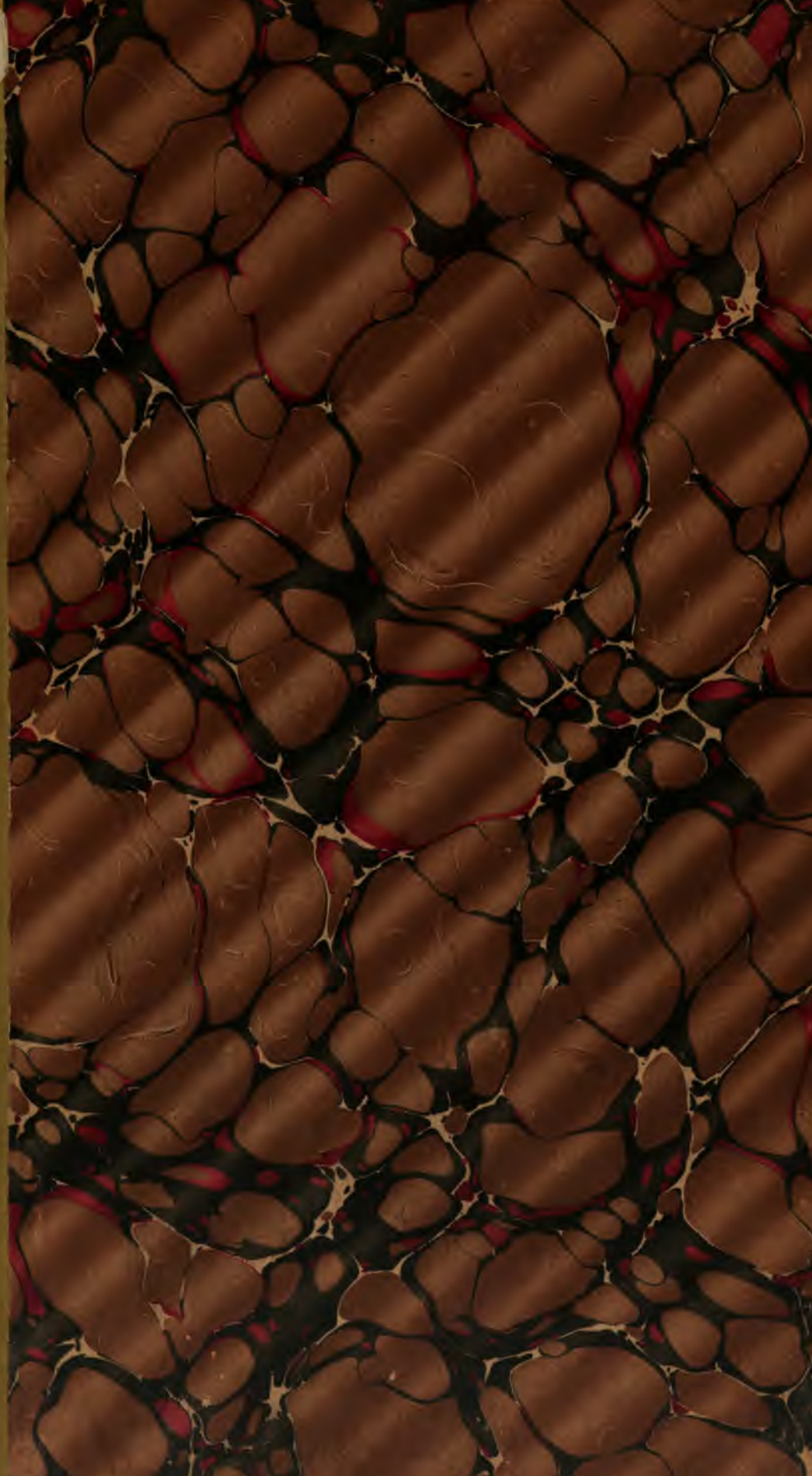
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Saint Saëns . The Deluge . 1879

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THE

# DELUGE

MUSIC BY

CAMILLE SAINT SAËNS.

WORDS TRANSLATED FROM THE FRENCH OF

LOUIS GALLET,

BY

THEODORE T. BARKER,

**BOSTON:**

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No.	Cents.
1. Depart, ye sons of Aaron.....	.08
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3. Heaven and the earth clasp.....	.20
4. Hearts feel that love Thee. (Trio and Chorus.).....	.10
5. { Proudest joys. (Chorus.).....	.25
6. { Hearts feel that love Thee. (Trio and Chorus.).....	.25
7. Love, let us hear Thy voice.....	.20

### CREATION.—Haydn.

7. Achieved is the glorious work.....	.08
8. Achieved is the glorious work. (2d. Chorus.).....	.08
9. And the Spirit of God.....	.08
10. Awakes the harp.....	.08
11. By Thee with bliss. (Duet and Chorus.).....	.16
12. Despairing, cursing rage.....	.08
13. Heavens are telling.....	.08
14. Lord is great.....	.08
15. Marvellous work.....	.08
16. Sing the Lord.....	.08

### ELI.—Costa.

77. Let the people praise Thee. (Bass and Chorus.).....	.08
78. No evil shall befall thee. (Angels' Cho. Fem. Voices.).....	.08
79. Lord is good.....	.10

### ELIJAH.—Mendelssohn.

80. And then shall your light.....	.15
81. Angel Trio. (Lift thine eyes.).....	.08
82. Baal, we cry to thee.....	.15
83. Behold, God the Lord.....	.15
84. Be not afraid.....	.15
85. Blessed are the men.....	.15
86. Cast thy burden.....	.08
87. He that shall endure.....	.08
88. He watching over Israel.....	.08
89. Holy! Holy! is God the Lord.....	.15
90. Thanks be to God.....	.08
91. Yet doth the Lord.....	.15

### ISRAEL IN EGYPT.—Handel.

92. { And Israel saw.....	.08
93. { And believed the Lord.....	.08
94. And the Children of Israel.....	.08
95. And with the blast.....	.08
96. But as for His people.....	.08
97. But the waters overwhelmed their enemies.....	.08
98. Egypt was glad.....	.08
99. He gave them hailstones for rain. (Double Chorus.).....	.08
100. { He is my God.....	.08
101. { And I will exalt Him.....	.08
102. { Depths have covered.....	.08
103. He rebuked the Red Sea.....	.08
104. He led them thro' the deep.....	.08
105. He sent a thick darkness.....	.08
106. He smote all the first-born.....	.08

### ISRAEL IN EGYPT.—Concluded.

No.	Cents.
41. He speaks the word.....	.08
42. Horse and his rider.....	.10
43. Lord is a man of war.....	.08
44. { Moses and the children.....	.20
45. { I will sing unto the Lord.....	.20
46. People shall hear.....	.10
47. Sing ye to the Lord. (Double Chorus.).....	.08
48. They loathed to drink.....	.08
49. Thou sendest forth thy wrath.....	.08
50. { Thy right hand, O Lord.....	.20
51. { And in the greatness. (Double Chorus.).....	.20
52. { Who is like unto thee!.....	.20
53. { Earth swallowed them.....	.20

### JOSHUA.—Handel.

51. Almighty ruler of the skies.....	.08
52. Father of mercy.....	.08
53. For all these mercies.....	.08
54. Glory to God.....	.08
55. Great Jehovah.....	.08
56. Hail! mighty Joshua.....	.08
57. How soon our low'ring hopes.....	.08
58. Lord commands.....	.08
59. May all the host.....	.08
60. O thou bright orb.....	.08
61. See, the conquering hero comes.....	.08
62. Too long posterity.....	.08
63. We, with redoubled rage.....	.08
64. Ye sons of Israel.....	.08

### JUDAS MACCABÆUS.—Handel.

65. Ah! wretched Israel.....	.08
66. Dreadful of danger.....	.08
67. Fallen is the foe.....	.08
68. For Zion lamentation make.....	.08
69. Hail! Judas, happy land.....	.08
70. Hallelujah, Amen.....	.08
71. Hear us, O Lord.....	.08
72. Lead on, lead on.....	.08
73. Mourn, ye afflicted children.....	.08
74. O Father, whose almighty power.....	.08
75. See, the conquering hero.....	.08
76. Sing unto God.....	.08
77. To our Great God.....	.08
78. Tune your harps.....	.08
79. We come, in bright array.....	.08
80. We hear.....	.08
81. We never will bow down.....	.08

### LAUDA SION.—Mendelssohn. (PRAISE JEHOVAH.)

82. By His care.....	.08
83. Praise Jehovah.....	.15
84. Save the people.....	.25
85. Sing of judgment.....	.08
86. They that in much tribulation.....	.08
87. Ye who from His ways.....	.10

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# DELUGE

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# "THE DELUGE."

## PART FIRST.

AND in those days the sons of men were multiplied.  
In the lands of the sun, spreading on every side,  
Their tents sheltered a people robust and increasing.  
The angels, with desire, beheld their daughters  
pleasing;

These sons of God came in their midst, and with  
them dwelt; [dor,

Hence did they all, disdainful of their former splen-  
Ever yearn for the love of earthly maidens tender,  
And from their union sprang a race of giant frame.  
But in succeeding ages, corrupt men became;  
Ere long did evil grow, like leprosy, unhated,

Till men, by wicked deeds, Heaven's face to out-  
rage dared.

And God repented him that He man had created;  
Here behold, what Jehovah's voice said and de-  
clared:

"Now I will exterminate this race!

For these men, accursed, in their greeds,

Have turned them away from my face,

And have outraged me with misdeeds.

All justice is despised and banished;

All holy ties sundered, have vanished,

Crime, triumphant, only remains.

E'en as the flesh, soiled is the spirit,

Vices they commit or inherit,

On their children's brows leave their stains."

But Noah found grace and compassion

Before the wroth face of the Lord;

An upright man was he,

And just in deed and word.

Thus spake God: "I'll no more be gracious,

And the time is at hand when justice shall be  
heard. [cious,

Make an ark of wood, lofty, broad, too, and spa-

Take thy wife and thy sons, and sons' wives in with  
thee; And choose two of each kind

From among all beings terrestrial—

In the ark let them be confined.

With thee and thine I make

A covenant and alliance.

Haste thee, now; for my work

Waits thy ready compliance;

Destroyed all the wicked shall be."

## PART SECOND.

And Noah did as God in all things had commanded.  
Then the rains of the flood fell in torrents o'er-  
whelming; [skies,

And in the depths profound of the earth and the  
With shocks terrific, dire, 'mid the darkness en-  
thralling, [uprise;

Dashed the waves in their might, as the winds did

And the sun hid his face 'neath a black veil ap-  
palling,

As if the shades intense would last the same always.

The rains from Heaven did fall unstayed for forty

days,

And the waves overflowed all the ruined creation.

Driven forth by the scourge, leaving cities behind,

The men, lost in a maze, towards rocks and hills  
were fleeing, [tation.

And the eagles looked down on the wide devas-

Slowly rose then the flood, of all its victims certain,

Still deaf to their cries of dismay; [tain,

Covering the mountain tops, as with a watery cur-

Amid roarings and howls of beasts furious for prey,

Clamors and wails of men, thro' all living creation,

Then all sounds died away like a calm exhalation,

For every breathing earthly thing was destroyed.

Floated safely the ark upon that sea unsounded,

Drifting slow toward the dark horizon, broad, un-  
bounded,

'Mid the horror of night eternal—waste and void!

## PART THIRD.

Now God remembered Noah, his promise recalling.  
A breeze passed o'er the waves, gently rising and  
falling, [soon be o'er;

And foretold that the earth's deep gloom would

Then did Noah in haste, the ark's window unclosing,

Send a raven abroad that flew without reposing,

But returned nevermore! [dominions,

Then sent he forth a dove; thro' all the waste

The dove no shelter found, nor rest for her tired

pinions,

And from this first long flight did she return at night.

Seven days passed by, and then once more forth

she departed,

Now less timidly up thro' the sky she took flight;

From o'er the rippling waves came a light breath

sweet-scented, [Spring,

And the sky lightened up with bright rays as of

All declared that the earth revived, freshly awaking,

Warmly throbbed in its joy, of a new life partaking,

And that these trying days were the last God would

bring. [light-hearted,

Then, for the second time, the dove came back

And brought a verdant leaflet from an olive tree,

As a proof that the earth from flood once more was  
free; [started

After seven other days, the white-winged wanderer

And renewed her brave flight toward the mountains

and shore, [more!

But from this third exploit she came back never-

Then, Noah, looking forth again, saw land appearing,

Freshly verdant and bathed in the sun's radiance

cheering,

He, from the ark descending, built an altar thereby.

Many victims unnumbered offered he at even—

A bow, splendid and bright, appeared high up in

heaven;

And behold, what said the Eternal from above:

"I'll no more curse the earth forever—

On my covenant thou shalt rely;

And this bond, henceforth, none shall sever.

Now increase, grow, and multiply. [shining

And when they shall behold this bow in heaven

All men shall call to mind that it stands evermore,

A pledge of promise fair, of our covenant the signing,

Of the peace that I now restore!"

## CONTENTS.

### PELUDE

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PART II.—The Ark. The Deluge. . . 9

PART III.—The Dove. The Descent from the Ark. God's Benediction. . . 37

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# THE DELUGE.

Words by LOUIS GALLET.

Music by C. SAINT-SAËNS. Op. 45.

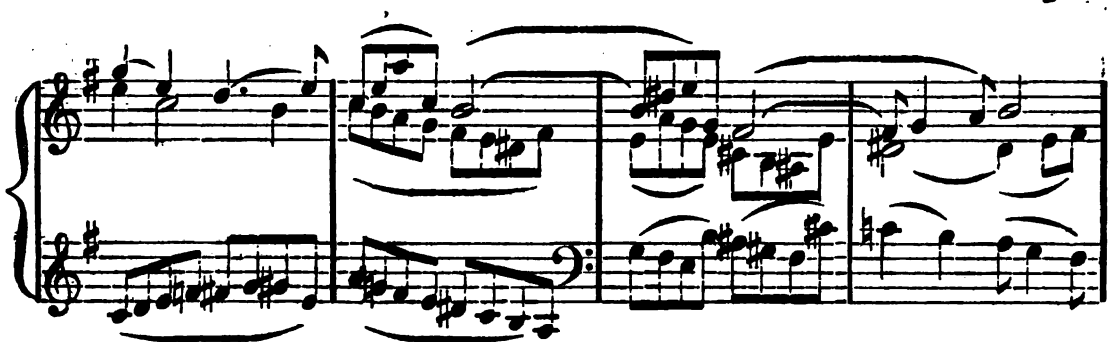
## PRELUDE.

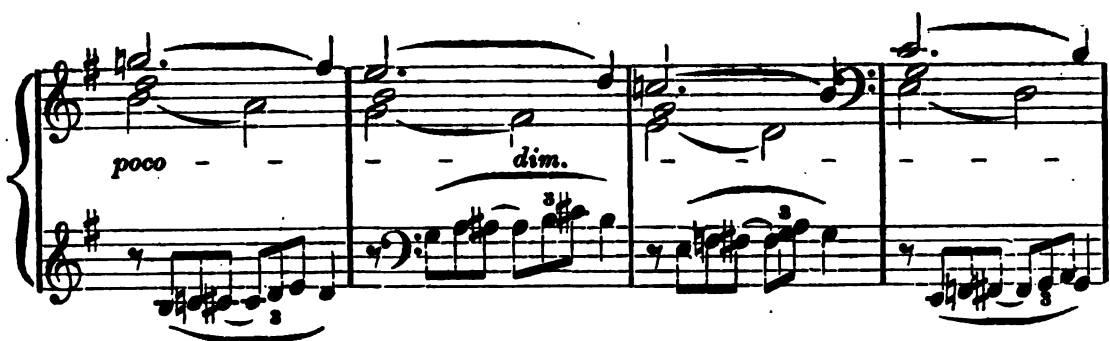
*Adagio.* (69 = ♩)



*Andante sostenuto.* (66 = ♩)







First system of musical notation. The treble clef staff contains a melodic line with a *poco* marking and a *dim.* (diminuendo) marking. The bass clef staff contains a rhythmic accompaniment with triplets and sixteenth notes.



Second system of musical notation. The treble clef staff continues the melodic line, and the bass clef staff continues the rhythmic accompaniment.



Third system of musical notation. The treble clef staff continues the melodic line, and the bass clef staff continues the rhythmic accompaniment. A *ppp* (pianissimo) marking is present in the final measure of the treble staff.

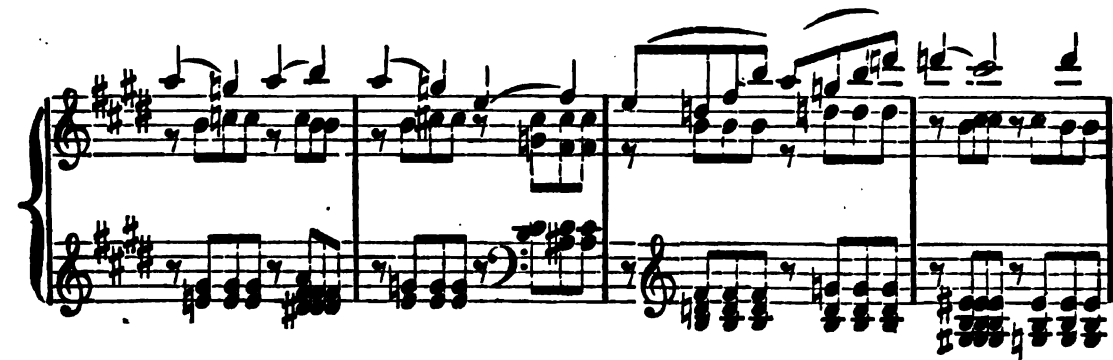


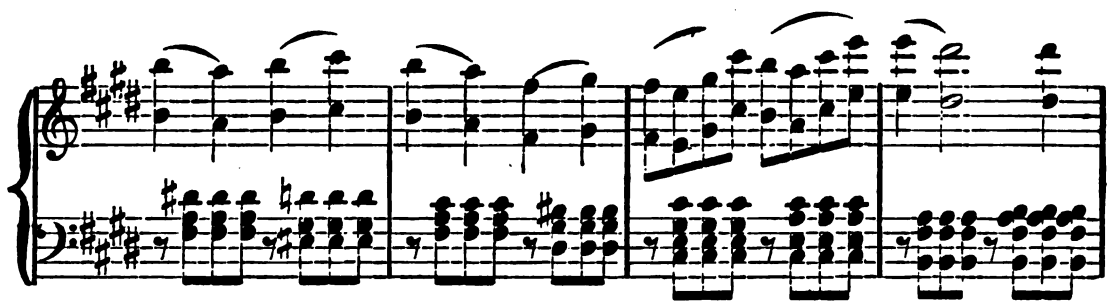
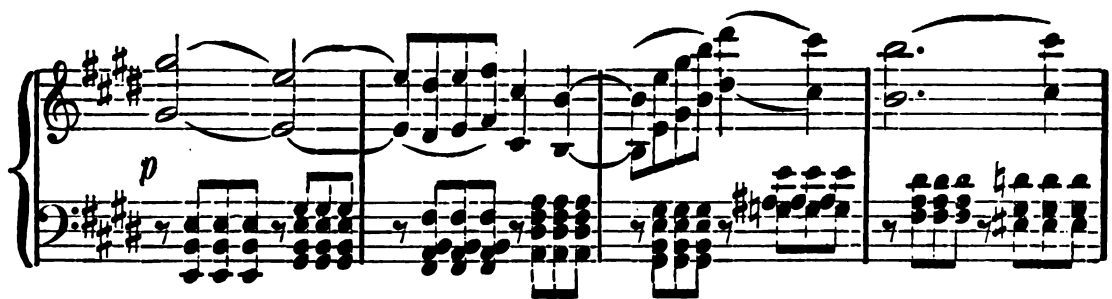
Fourth system of musical notation. The treble clef staff contains a melodic line, and the bass clef staff contains a rhythmic accompaniment. A *perdendosi.* (fading away) marking is present in the final measure of the treble staff.

*Andantino. (88 = ♩)*  
*dolce assai.*



Fifth system of musical notation. The treble clef staff contains a melodic line, and the bass clef staff contains a rhythmic accompaniment.



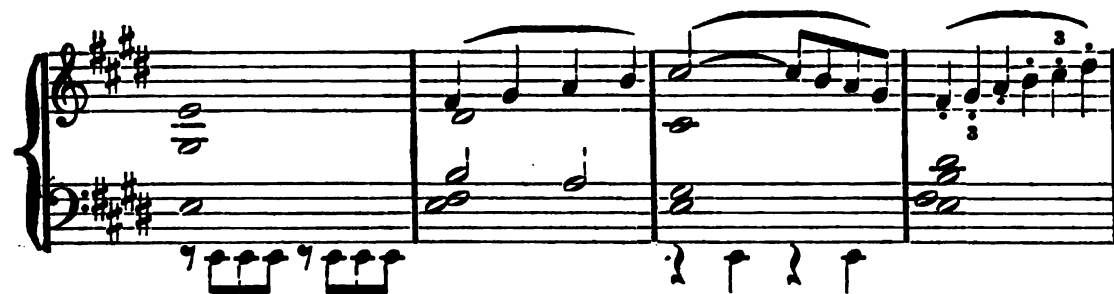




First system of musical notation. The treble clef staff begins with a *dim.* marking. The bass clef staff has a *f* marking. The system concludes with a *dim.* marking in the treble staff.



Second system of musical notation. The treble clef staff features a *p* marking. The bass clef staff contains a *f* marking.



Third system of musical notation. The treble clef staff includes a *f* marking. The bass clef staff contains a *f* marking.



Fourth system of musical notation. The treble clef staff includes a *f* marking. The bass clef staff contains a *f* marking.



Fifth system of musical notation. The treble clef staff includes a *Sra* marking. The bass clef staff includes a *pp* marking, a *Ped.* marking, and a *ppp* marking. The system concludes with a *ppp* marking.

## FIRST PART.

TENOR SOLO. RECIT.

*ad lib. f*

And in those days, the sons of men were mul - ti-

-plied ! In the lands of the sun, spreading on ev'-ry side, Their tents sheltered a

*Andantino.*

peo- ple robust and in - creasing.

*dol.*

The angels, with desire, found their fair daughters pleasing ;

*dim. molto.*



*cres.*

The sons of God came in their midst, and with them

*cres.* *dim.* *pp*

*dwelt.*

*dolcissimo.*

*mf*

*ad lib.**a tempo.*

Hence, did they, all disdain - ful of their former splen - dor,

*pp**ad lib.**a tempo.*

Ev - er yearn for the love of earth - ly maidens , ten - der !

(138 = ♩)

*Moderato maestoso.**cres.*

And from their union came a race of gi - ant framé.

*pp**cres. molto.**f*

*sempre stacc.*

TEN. SOLO. *ad lib. p.*

But, in succeeding a - ges, corrupt men became.

*Allegro. (76 = ♩.)*

*pp* *sempre non legato.*

*Moderato.*

CONTRALTO SOLO.

Ere long, did e - vil grow, like lep - ro - sy, un-

ha - ted, Till men, by wicked ways, Heaven's face to

out - rage dared!

*p cres.* *f dim.* *p* *cres.*

*f* *dim.* *rit.*

And God repent - ed Him that man he had cre - a - ted.

*Andante sostenuto.*

*f* *pp*

CHORUS. 2d BASSES.

*p*

And God repent - ed

Him, that man he had cre-a - ted.

*mf*

*p*

This system contains a tenor solo and piano accompaniment. The tenor part is in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both in the same key signature. The tempo is marked *mf* (mezzo-forte) and *p* (piano). The lyrics are "Him, that man he had cre-a - ted."

## TENOR SOLO. RECIT.

*ad lib. f*

Here behold, what Je-hovah's voice spake and declared :

*f*

This system contains a tenor solo and piano accompaniment. The tenor part is in treble clef with a key signature of two flats (Bb, Eb). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both in the same key signature. The tempo is marked *f* (forte). The lyrics are "Here behold, what Je-hovah's voice spake and declared :"

*Allegro. (84 = ♩.)*

This race I'll ex-ter-mi-nate, sure-ly ! For these men, accurs'd in their

*f*

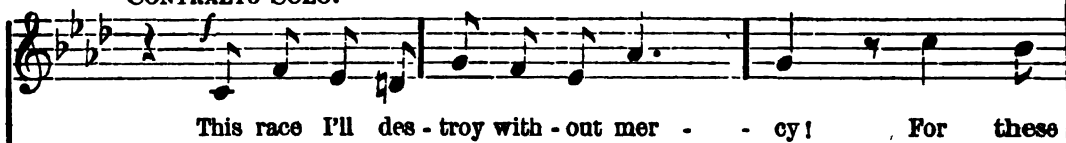
*p*

This system contains a tenor solo and piano accompaniment. The tenor part is in treble clef with a key signature of two flats (Bb, Eb). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both in the same key signature. The tempo is marked *f* (forte) and *p* (piano). The lyrics are "This race I'll ex-ter-mi-nate, sure-ly ! For these men, accurs'd in their"

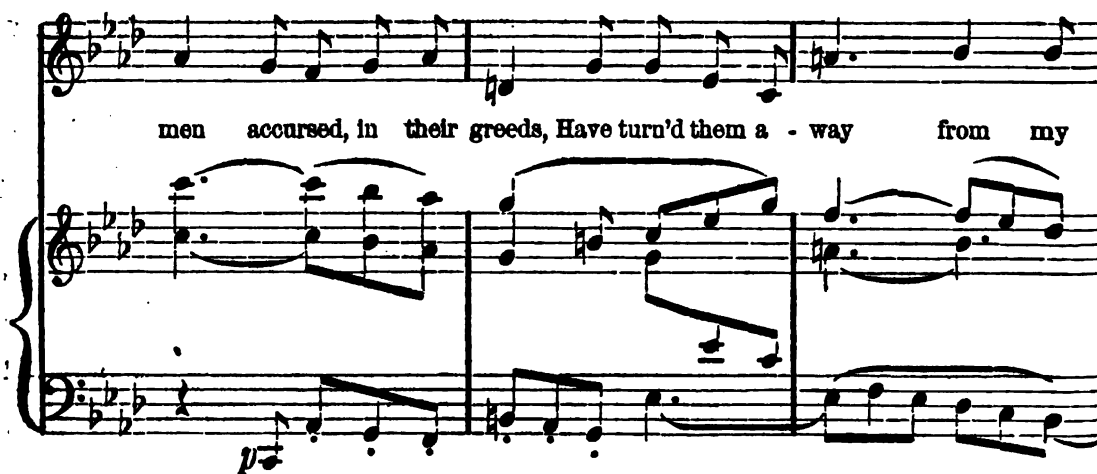
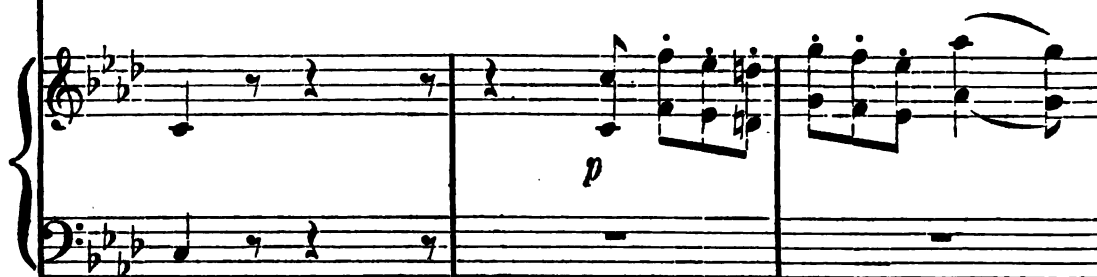
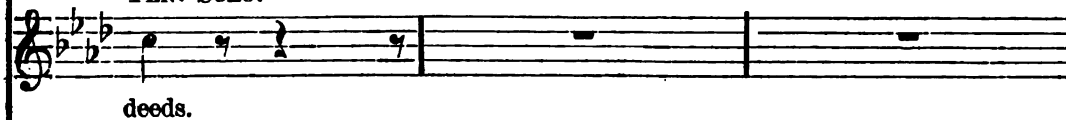
greeds, Have turn'd them a-way from my face ; And have out - - raged me with mis-

This system contains a tenor solo and piano accompaniment. The tenor part is in treble clef with a key signature of two flats (Bb, Eb). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both in the same key signature. The lyrics are "greeds, Have turn'd them a-way from my face ; And have out - - raged me with mis-"

## CONTRALTO SOLO.



## TEN. SOLO.



SOP.

This race I'll destroy without mer - - cy! For these

CONT.

This race I'll ex-

TEN.

BASS.

*f* This race I'll ex - ter - minate, sure - -

*f* men accursed, in their greeds,

-termin-ate, sure - - - ly!

This people ac-

For these men accurs'd, in their greeds, Have turn'd from my face now, un-

-ly!

For these men with un - ho - ly greeds, Have

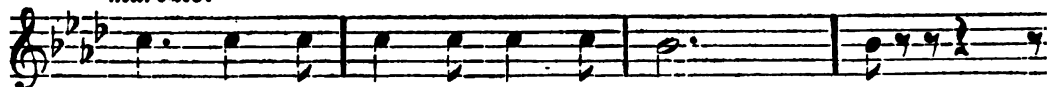


Have turn'd them a - way from my face; And have  
 -cursed by me, turn from my face. This people have  
 - pure - - ly, Have turned from my face.... now im-  
 turn'd from my face now im - pure - - ly.

out - - - raged me with misdeeds.  
 out - raged me by their sin - ful misdeeds.  
 -pure - ly; and have outraged me with misdeeds.

CONT. SOLO.

*marcato.*



All jus - tice is despoiled and ban - - - ished!

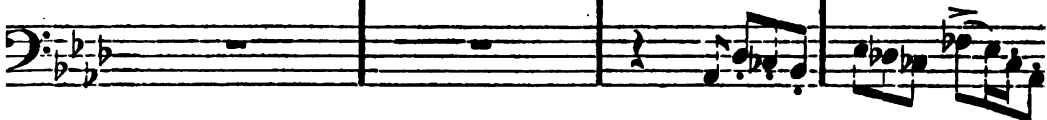
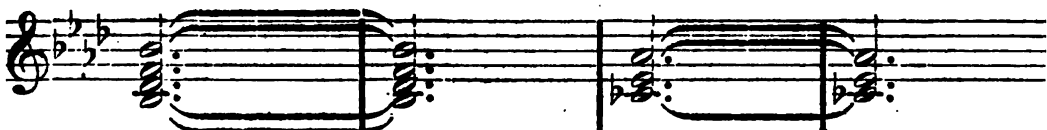
TENOR SOLO.



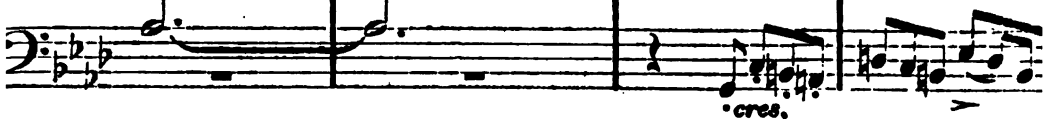
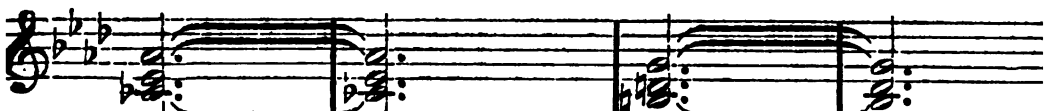
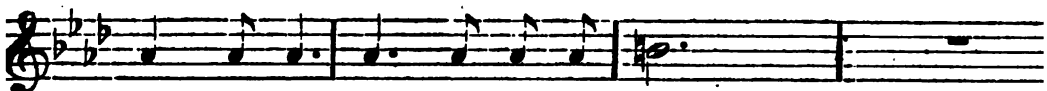
*marcato.*



All ho - ly ties sun - dered, have van - - - ished!



Crime, tri - um - phant, on - ly re - mains.



## CHORUS.

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

-her - - it, On their children's brows leave their stains, This race I'll ex

-her - - it, On their children's brows leave their stains, This race I'll ex

-her - - it, On their children's brows leave their stains, This race I'll ex

This race I'll ex - terminate, sure - - ly! For these

ter-min-ate, sure - ly! For this peo - - ple, these

This race I'll ex - ter - min - ate sure - ly!

*sf* This

*sf* men ac - - cursed, in their greeds, For this peo - ple,

men ac - - cursed, in their greeds, For this peo - ple,

For these men accursed, in their greeds, For this peo - ple,

race I'll ex - ter-min-ate, sure - - - ly! For this peo - ple,

*sf*

by me accursed, Have turn'd from my face now im-pure -

*sf*

by me accursed, Have turn'd from my face now im-pure -

*sf*

by me accursed, Have turn'd from my face now im-pure -

*sf*

-ly, Me they've out - raged by their mis - deeds.

*sf*

-ly, Me they've out - raged by their mis - deeds.

*sf*

-ly, Me they've out - raged by their mis - deeds.

*Moderato.* (104 = ♩)

TENOR SOLO. *p*

But No - ah found grace and com - pas - sion before the wroth face of the

*fp*

CONT. SOLO.

Lord. An up - right man was he, And just in deed and word.

SOP.

An up - right man was he, And just in deed and word.

CONT.

An up - right man was he, And just in deed and word.

TEN.

An up - right man was he, And just in deed and word.

BASS.

And just in deed and word.

TENOR SOLO.

BARITONE SOLO.

*ad lib.*

Thus spake God : I'll no more be gra - cious ; And the time is at

*f* *trem.* *pp* *long.*

hand when justice shall be heard !

*Moderato.* *f*

Make an ark now of

*dim.* *p*

wood, lof - - ty, broad, too, and spa - cious.

*marcato.*

Take thy wife and thy

*dim.*

sons, and sons' wives in with thee; And choose two of each

kind From a - mong all be - ings ter - res - trial. In the

*f*

ark let them be confined.

*mf* *dim.* *marcato.* *p*



With thee and thine I'll

make a covenant and al - li - ance. Haste thee, now— for my work waits thy

*meno rit.*  
read - y com - pli - ance. Destroyed all the wick - ed shall be!

*Allegro.*

CONT. SOLO.  
*f marcato.*



All justice is despis'd and ban - - ished! All holy ties sunder'd have

TEN. SOLO.  
*f marcato.*



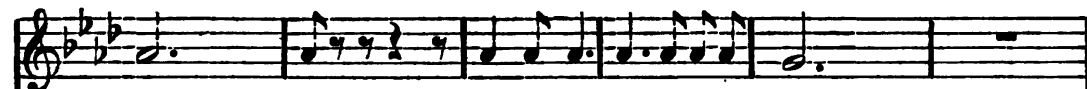
All justice is despis'd and ban - - ished! All holy ties sunder'd have

BARITONE SOLO.

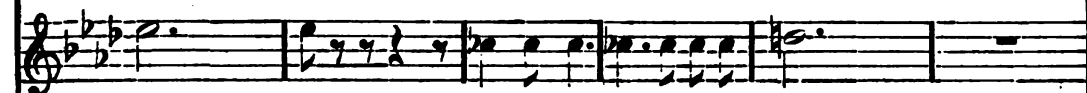
*f marcato.*



All justice is despis'd and ban - - ished! All holy ties sunder'd have



van - - ished! Crime, triumphant, only re - mains!



van - - ished! Crime, triumphant, only re - mains!



van - - ished! Crime, triumphant, only re - mains!



With thee and thine I'll

*dim.*

*pp*

make a covenant and al - li - ance. Taste thee, now— for my work Waits thy

*poco rit.*

read - y com - pli - ance. Destroyed all the wick - ed shall be!

*Allegro.*

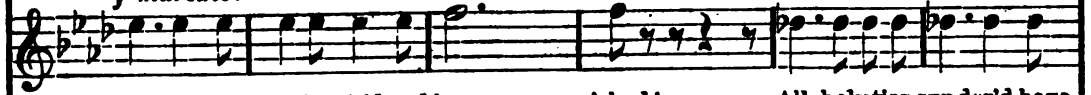
*f*

CONT. SOLO.  
*f marcato.*



All justice is despis'd and ban - - ished! All holy ties sunder'd have

TEN. SOLO.  
*f marcato.*

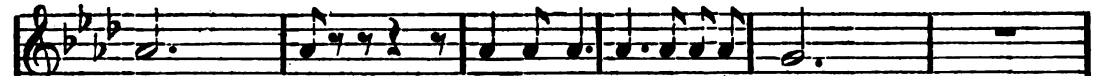


All justice is despis'd and ban - - ished! All holy ties sunder'd have

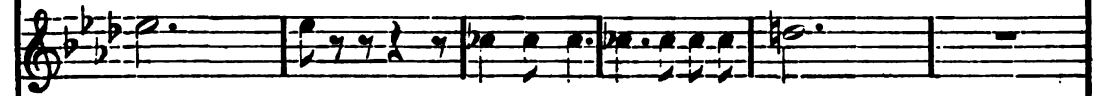
BARITONE SOLO.  
*f marcato.*



All justice is despis'd and ban - - ished! All holy ties sunder'd have



van - - ished! Crime, triumphant, only re - mains!



van - - ished! Crime, triumphant, only re - mains!



van - - ished! Crime, triumphant, only re - mains!



**SOP.**

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

**CONT.**

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

**TEN.**

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

**BASS.**

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

**CHORUS.**

-mit or in - her - - it, On their children's brows leave their

-mit or in - her - - it, On their children's brows leave their

-mit or in - her - - it, On their children's brows leave their

-mit or in - her - - it, On their children's brows leave their

stain.

This race I'll ex - terminate, sure - -

stain.

This race I'll ex - ter - minate, sure - ly! For this

stain.

This race I'll ex -

-ly. For these men ac - - cursed, in their

peo - - ple, these men ac - - cursed, in their

- ter - min - ate, sure - ly, For these men accursed, in their

This race I'll ex - ter - min - ate sure - - -

greeds, out - rage me by their misdeeds! This race I'll ex-

greeds, out - rage me by their misdeeds!

greeds, out - rage me by their misdeeds!

- ly!

*sempre f*

-terminate, sure - ly! For these men accurs'd, in their greeds, Have

This race I'll ex-

*p*

turned them a-way from my face,.....

And have out - raged

-ter - min - ate, sure - - ly! For these men accursed, in their

me with misdeeds,

This race, I'll des - troy..... with - out

greeds,.....

Have turn'd them a - way from my face,

And have

This race I'll des - troy with - out mer - - cy!

For these



mer - - - cy, This race I'll ex - ter - minate, sure - -

out - raged me with misdeeds. This race I'll de-

men,..... with un - ho - ly greeds, Have turn'd them a - way from my

This race I'll ex - ter - minate, sure - -

*f*

- - - ly, All jus - tice

- troy with - out mer - - - cy!

face, They have outraged me thro' mis-deeds.

- ly! All accurs'd for un - ho - ly greeds, The race I'll des-

is despised and ban - ished!

*sf* This race I'll des - troy with - out mer - -

All ho - ly ties sun - - dered have

-troy, without mer - - cy!

This race I'll destroy without mer - - cy!

-cy! All ho - ly ties sun - dered, have

vanished! This race I'll destroy without mer - -

All jus - tice is despised and ban - ished!

*sf* All ho - ly ties, sun - dered, have  
 van - ished ! This race I'll des - troy without mer -  
 -cy !  
*sf* All jus - tice is despised and ban - - - ished !

van - ished ! This race I'll ex -  
 -cy ! This race I'll ex -  
*sf* All jus - tice is despised and ban - - ished ! This  
 This race I'll ex - ter - min - ate sure - - ly ! turned im -

-ter - min - ate sure - - ly! *sf* For this peo - ple have  
 -ter - min - ate sure - - ly! *sf* For this peo - ple have  
 race I'll ex - ter - min - ate surely! *sf* For this peo - ple have  
 -pure - - - - ly! *sf sf sf sf sf sf*

*sf* turned them a - way from my pres - ence.  
*sf* turned them a - way from my pres - ence.  
*sf* turned them a - way from my pres - ence.  
*sf*

Me they've out - raged by

Me they've out - raged by

Div.  
Me they've out - raged by

their..... mis - deeds!.....

their..... mis - deeds!.....

their..... mis - deeds!.....

The musical score is written for a vocal ensemble (three voices) and piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Me they've out - raged by" and are marked with a forte (*sf*) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal melody, with the word "Div." (Diviso) indicating a change in the vocal line. The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal parts entering with the lyrics "their..... mis - deeds!.....". The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes. The score concludes with a final chord in the piano part.

**SECOND PART,**

**TENOR SOLO.**  
*ad lib.*

ad lib.

The musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with some beamed together, and a final measure with a fermata. The bottom two staves are a grand staff (treble and bass clefs) with a brace on the left. They contain a few notes, including a whole note in the bass staff, and a fermata. The lyrics 'And No - ah did as God had eve-ry thing command - ed.' are written below the top staff, aligned with the notes.

And No - ah did as God had eve-ry thing command - ed.

**Moderato quasi andante con moto. (76 = ♩)**

*Moderato quasi andante con moto. (76 = ♩)*

*ppp tres egalement.*

**87a**

8va

87a

8va

A musical score for a piece labeled '8va'. It features a grand staff with a treble and bass clef. The treble staff contains a complex melody with many beamed sixteenth notes and rests, while the bass staff has a simpler accompaniment with fewer notes. The notation is in black ink on a white background.

First system of a musical score. The upper staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff (bass clef) features a simple accompaniment of quarter notes. A wavy line labeled "8va" is positioned below the bass staff.

Second system of the musical score. The upper staff continues the complex melodic line. The lower staff has a more active accompaniment with eighth notes. A wavy line labeled "8va" is positioned below the bass staff.

Third system of the musical score. The upper staff features a highly chromatic and dense melodic line. The lower staff has a steady accompaniment of quarter notes. A wavy line labeled "8va" is positioned below the bass staff.

Fourth system of the musical score. The upper staff continues the dense, chromatic melodic line. The lower staff has a steady accompaniment of quarter notes. A wavy line labeled "8va" is positioned below the bass staff.

Fifth system of the musical score. The upper staff features a melodic line with many beamed notes, some of which are tied across the bar line. The lower staff has a steady accompaniment of quarter notes. A wavy line labeled "8va" is positioned below the bass staff.

8va

sempre. *pp*

21

39

*p*

*dim.*

3 *marcato. pesante.*

8va

6

8va

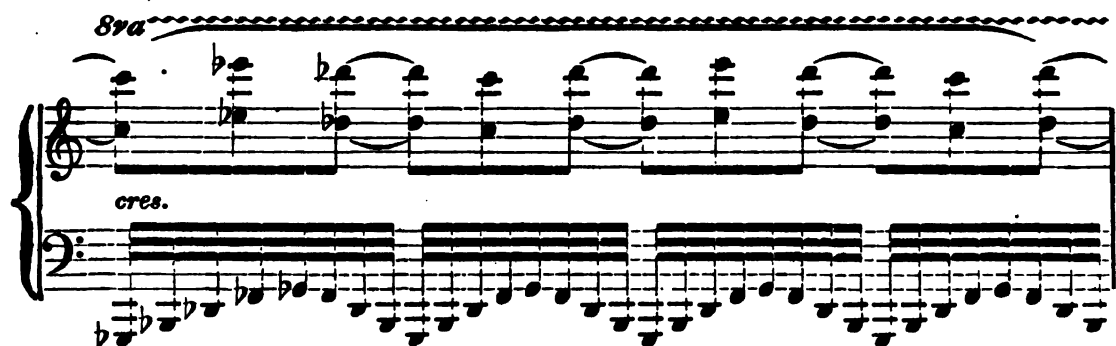


*8va*

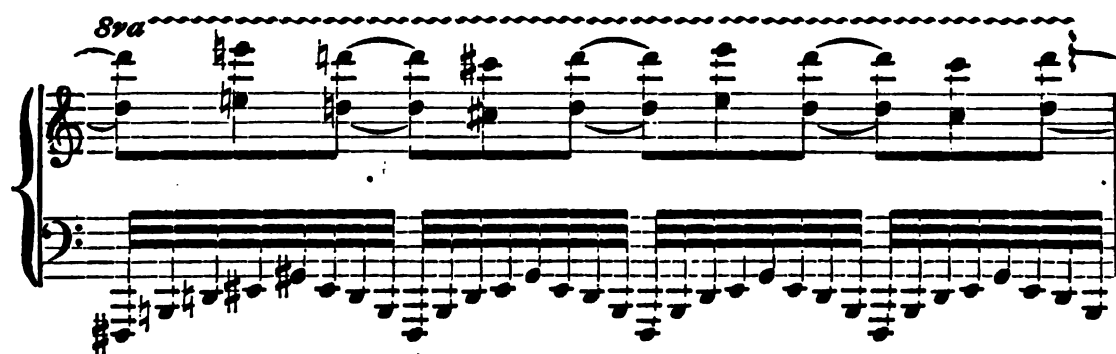


*8va*

*cres.*

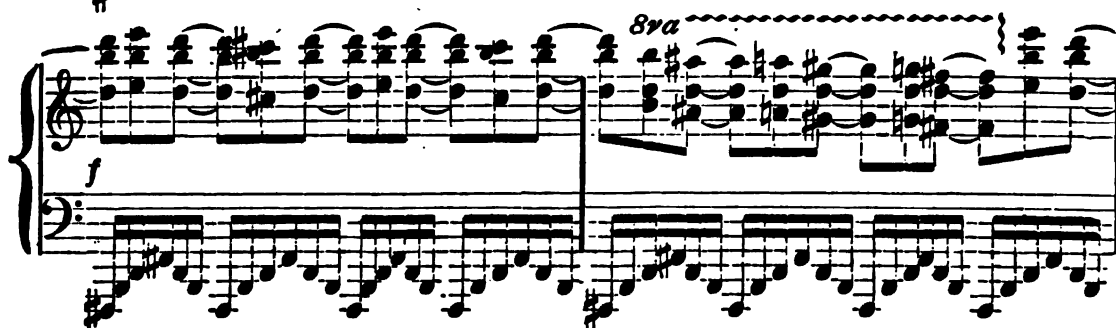


*8va*



*8va*

*f*



*8va*



CHORUS.

Sop.

*f*

Then the rains of the flood fell in tor - - rents o'er.

CONT.

*f*

Then the rains of the flood fell in tor - - rents o'er.

TENOR.

*f*

Then the rains of the flood fell in tor - - rents o'er.

BASS.

*f*

- whelm - - - ing,

And in the depths pro -

- whelm - - - ing,

And in the depths pro -

- whelm - - - ing,

And in the depths pro -

*ff sans presser.*

- found, of the earth and the skies.....

- found, of the earth and the skies.....

- found, of the earth and the skies.....

.... With shocks ter - ri - fic, **f**

.... With shocks ter - ri - fic, **f**

.... With shocks ter - ri - fic, **f**

6

dire, 'mid a dark - - ness en - thrall - - - ing.

dire, 'mid a dark - - ness en - thrall - - - ing.

dire, 'mid a dark - - ness en - thrall - - - ing.

The first system consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

Dash'd the waves in their

Dash'd the waves in their

Dash'd the waves in their

The second system continues the musical piece with three vocal staves and a piano accompaniment. The vocal parts have the lyrics "Dash'd the waves in their". The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

might, as the winds did up - rise!

might, as the winds did up - rise!

might, as the winds did up - rise!

*trem.*  
*fff*

Detailed description: This system contains three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in G major and have the lyrics "might, as the winds did up - rise!". The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. The system concludes with a tremolo effect in the bass line, marked with "trem." and "fff".

Detailed description: This system continues the piano accompaniment from the previous system. It features dense, rapid sixteenth-note passages in both the treble and bass staves, with various accidentals (flats and naturals) throughout. The texture is highly rhythmic and complex.

*sempre. f*

Detailed description: This system continues the piano accompaniment, showing a crescendo marked with "sempre. f". The music consists of rapid, ascending and descending sixteenth-note runs in both hands, creating a sense of intense motion and drama. The system ends with a final flourish.

*Div.*

And the sun.... hid his face ..... 'neath a black veil ap-

And the sun.... hid his face ..... 'neath a black veil ap-

And the sun.... hid his face ..... 'neath a black veil ap-

*Div.*

- pall . . . . ing,

- pall . . . . ing,

- pall . . . . ing,

As if the shades in - - tense would last the same al-

As if the shades in - - tense would last the same al-

As if the shades in - - tense would last the same al-

The piano accompaniment consists of two staves (treble and bass clef) with complex, flowing arpeggiated figures in both hands, primarily using eighth and sixteenth notes.

- ways!

- ways!

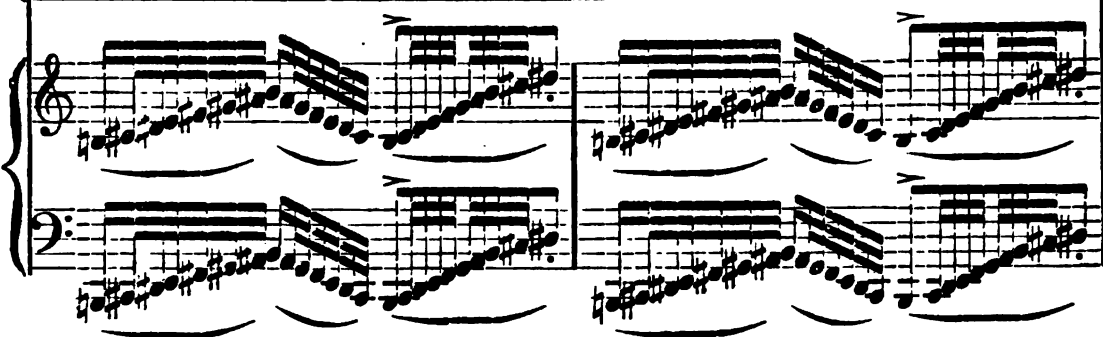
- ways!

The piano accompaniment continues with similar arpeggiated patterns, ending with a double bar line and repeat dots in both staves.

***f***  
The rains from heav'n did fall un-

***f***  
The rains from heav'n did fall un-

***f***  
The rains from heav'n did fall un-



- stayed through for - - - - - ty

- stayed through for - - - - - ty

- stayed through for - - - - - ty





days! ..... days! ..... days! ..... And the waves o - ver- And the waves o - ver-

And the waves o - ver-flow'd all the ru - ined cre-  
- flow'd all the ru - ined cre - a - tion;  
- flow'd all the ru - ined cre - a - tion; And the waves o - ver-flow'd all the ru - ined cre-

**f**

- a-tion; Driven forth by the scourge, leaving ci - ties be-

- a-tion; Driven forth by the scourge, leaving ci - ties be-

- a-tion; Driven forth by the scourge, leaving ci - ties be-

- hind, The men,..... lost in a maze, toward rocks .... and hills were fleeing;

- hind, The men,..... lost in a maze, toward rocks .... and hills were fleeing;

- hind, The men,..... lost in a maze, toward rocks .... and hills were fleeing;

And the ea - - - gles looked down... .... on the wide .... de - vas

And the ea - - - gles looked down..... on the wide .... de - vas

And the ea - - - gles looked down..... on the wide .... de - vas

- ta - - - - - tion.....

- ta - - - - - tion....

- ta - - - - - tion.....

The first system of the piano accompaniment. The right hand features a continuous eighth-note arpeggiated pattern in the treble clef. The left hand provides a harmonic foundation with chords in the bass clef, including a B-flat major triad and a B-flat major dyad.

The second system of the piano accompaniment. The right hand continues the arpeggiated pattern, with a 'Sya' (Sustained) marking above the final notes. The left hand continues with harmonic support, featuring a B-flat major triad and a B-flat major dyad.

The third system of the song, featuring vocal staves and piano accompaniment. The vocal parts enter with the lyrics "Slow - ly rose, then, the". The piano accompaniment includes a 'Div.' (Divisi) marking, indicating a divided texture. The right hand of the piano features a continuous eighth-note arpeggiated pattern, while the left hand provides a harmonic foundation with chords in the bass clef, including a B-flat major triad and a B-flat major dyad.

flood, of all its vic-tims cer - - - tain.

flood, of all its vic-tims cer - - - tain.

flood, of all its vic-tims cer - - - tain.

Still deaf to their cries of dis -

Still deaf to their cries of dis -

Still deaf to their cries of dis -

*Div.*

- may.

- may.

- may.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The first two staves have a key signature of one flat (B-flat) and a common time signature. The third and fourth staves have a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is written for the right and left hands, featuring a complex, rhythmic pattern of eighth and sixteenth notes. The piano part is written in a key signature of one flat (B-flat) and a common time signature.

Cov' - - ing the moun - tain

Cov' - - ing the moun - tain

Cov' - - ing the moun - tain

The second system of the musical score continues the vocal and piano parts. The vocal staves are arranged in two pairs, each with a treble and bass clef. The first two staves have a key signature of one flat (B-flat) and a common time signature. The third and fourth staves have a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is written for the right and left hands, featuring a complex, rhythmic pattern of eighth and sixteenth notes. The piano part is written in a key signature of one flat (B-flat) and a common time signature.

tops, as with a wa - tery cur - - - tain.

tops, as with a wa - tery cur - - - tain.

tops, as with a wa - tery cur - - - tain.

*poco a poco* *diminuendo.*

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand. The vocal lines are simple, with the lyrics 'tops, as with a wa - tery cur - - - tain.' repeated three times.

*dim.* A - mid roarings and howls of beasts, furious for prey,.....

*dim.* A - mid roarings and howls of beasts, furious for prey,.....

*dim.* A - mid roarings and howls of beasts, furious for prey,.....

*dim.* A - mid roarings and howls of beasts, furious for prey,.....

The second system continues with the same three vocal parts and piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand. The vocal lines are simple, with the lyrics 'A - mid roarings and howls of beasts, furious for prey,.....' repeated four times. The piano part includes dynamic markings such as *dim.* and *p.* (piano).

Clamors and wails of men, thro' all liv - ing cre - a - tion ! Then all sounds died a -

Clamors and wails of men, thro' all liv - ing cre - a - tion ! Then all sounds died a -

Clamors and wails of men, thro' all liv - ing cre - a - tion ! Then all sounds died a -

- way, like a soft ex - ha - la - - - tion.

- way, like a soft ex - ha - la - - - - tion.

- way, like a soft ex - ha - la - - - - tion.

*pp*

*una corda.*

*8va*



*p*

For eve-ry liv-ing earth - ly be - - ing was destroyed!

*p*

For eve-ry liv-ing earth - ly be - - ing was destroyed!

*p*

For eve-ry liv-ing earth - ly be - - ing was destroyed!

*Sra*

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

*dim.*

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

*dim.*

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

*sempre. pp**mp*

'Mid the hor - ror of night e - ter - nal, waste and void. ....

'Mid the hor - ror of night e - ter - nal, waste and void. ....

*pp*

'Mid the hor - ror of night e - ter - nal, waste and void. ....

*ppp*

## THIRD PART.

*Andante.* (69 =  $\text{♩}$ )

First system of musical notation. The piece is in C major, 4/4 time, marked *Andante.* with a tempo of 69 beats per minute. The first measure is marked *pp una corda.* The system consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Second system of musical notation, continuing the piece. The right hand continues with chords, and the left hand plays a bass line with some eighth notes.

Third system of musical notation. The right hand has a melodic line with a trill in the third measure, marked *8va*. The left hand continues with a bass line. The instruction *sempre pianissimo.* is written in the left hand.

Fourth system of musical notation. The right hand features a melodic line with many sharps, indicating a key change or modulation. The left hand continues with a bass line.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand plays a bass line. The system ends with a final chord in the right hand.

Ped.

Ped.

Sop. SOLO.

Now, God remembered No - ah, his promise re-

-call - ing.

A breeze pass'd o'er the wares, Gent - ly ris - ing and fall - ing,

*mp*

And foretold that the earth's deep gloom would soon be o'er.

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

*poco a poco.* *piu animato.*

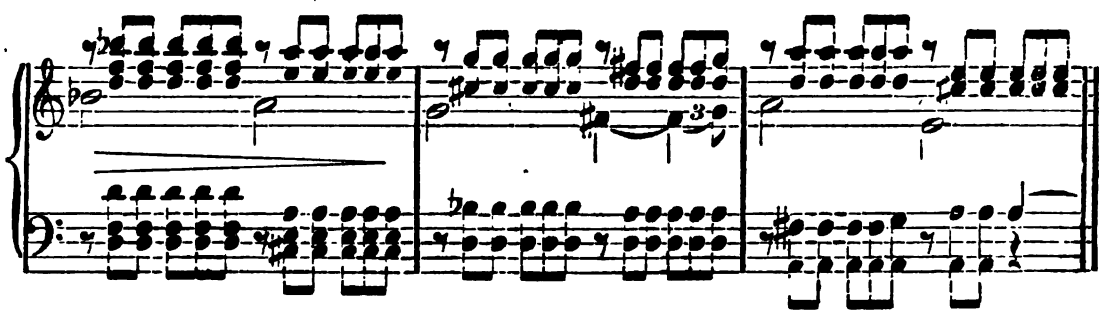
The second system of the musical score. The piano accompaniment continues with the same eighth-note patterns. The tempo and dynamics markings *poco a poco.* and *piu animato.* are placed above the right-hand staff.

The third system of the musical score. The piano accompaniment continues with the same eighth-note patterns. The tempo and dynamics markings *poco a poco.* and *piu animato.* are placed above the right-hand staff.

*poco a poco.* *cres.*

The fourth system of the musical score. The piano accompaniment continues with the same eighth-note patterns. The tempo and dynamics markings *poco a poco.* and *cres.* are placed above the right-hand staff.

The fifth system of the musical score. The piano accompaniment continues with the same eighth-note patterns. The tempo and dynamics markings *poco a poco.* and *cres.* are placed above the right-hand staff.



*Allegretto.* (108 = ♩)  
Sop. SOLO.

Then did No - ah, in haste, the ark win - dow un -

Vocal and piano accompaniment for the first system. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The lyrics are: "Then did No - ah, in haste, the ark win - dow un -".

- clos - ing,

Vocal and piano accompaniment for the second system. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The lyrics are: "- clos - ing,".

Vocal and piano accompaniment for the third system. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The lyrics are: "cres.".

*cres.*

Send a ra - ven a - broad, That flew with - out re -

*dim.*

- pos-ing, But returned nev-er -more.

*mf*

*rit.*

Then sent he forth a dove, thro' all the waste do - min - ions ;

*Andantino.* (76=)

pp

6

The first system of the piano introduction for the Andantino section. It features a treble and bass staff. The treble staff begins with a melodic line marked with a forte piano (pp) dynamic and a finger number 6. The bass staff provides a harmonic accompaniment.

The second system of the piano introduction for the Andantino section. The treble staff continues the melodic line with various ornaments and slurs, while the bass staff maintains the accompaniment.

RECTT.

The dove no shelter found, nor rest for her tired pinions,

pp

The first system of the Recitativo section. The vocal line (treble staff) is marked RECTT. and features a recitative melody. The piano accompaniment (bass staff) is marked pp and provides a simple harmonic support.

*Allo. moderato.* (84=)

And, from this first long flight did she return at night.....

The second system of the Allo. moderato section. The vocal line (treble staff) continues the melody, and the piano accompaniment (bass staff) provides a more active harmonic support.



*sempre una corda.*

*leggierissimo.*

Seven days pass'd by, and then once more forth she de - part-ed.

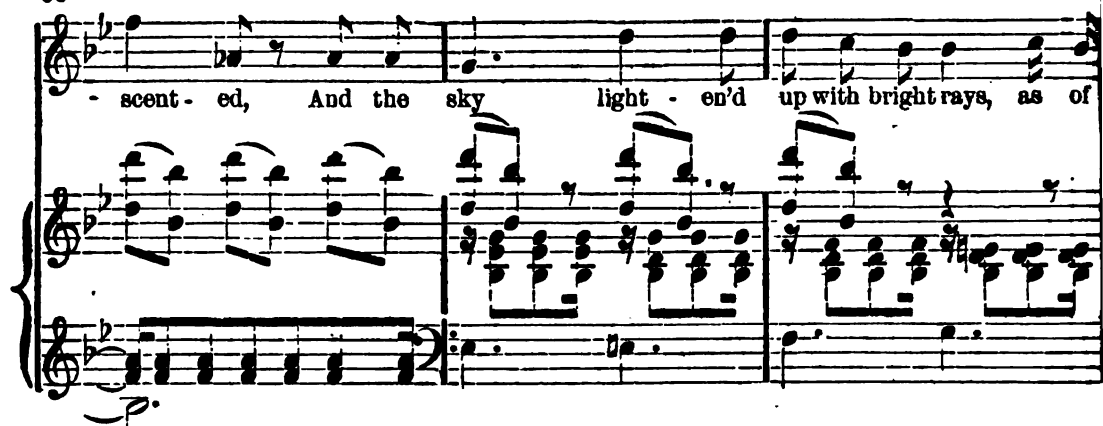
*cres.* *f*

**Now, less timid-ly, up thro' the sky she took**

***Allegretto.***

From o'er... the rippling waves, came a light breath, sweet.

- scent - ed, And the sky light - en'd up with bright rays, as of



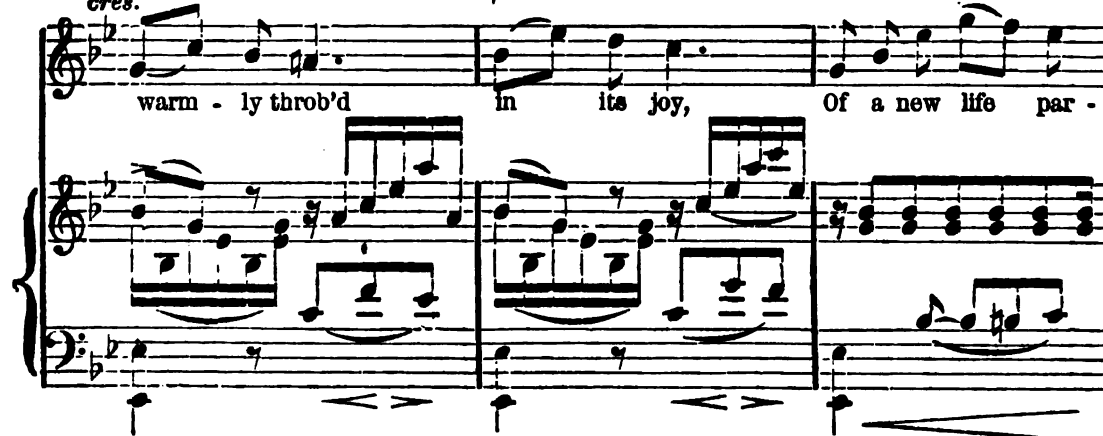
spring, All declared that the



earth,..... re - vived, freshly a - wak - ing,



cres.  
warm - ly throbb'd in its joy, Of a new life par -



*dim.*

- tak - ing, And.... that the tri - al days.... were the last God would

*Allegro. (120 = ♩)*

bring..... Then, for the second time, the dove came back, light-

- heart - ed, And brought a verdant leaf-let from an o-live

tree, As a proof..... that the earth from flood once more was

free !

*f*

*p*

*cres.*

*cres.*

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first system begins with a vocal line marked "free !" and a piano introduction marked "f" (forte). The second system starts with a piano marking "p" (piano) and includes fingerings "6" and "6". The third and fourth systems both feature a "cres." (crescendo) marking. The notation includes various musical elements such as slurs, ties, and dynamic markings.

*p* *cres.*

*p* *cres.*

*Molto allo. (144 =)* *f*

*p*

After seven other days, the white-wing'd wand'r'er started, And renewed her brave flight toward the mountains, and

*f*

shore,

But, from this third exploit, She came back nevermore!

Then, No - ah, looking forth again, saw land out-show -

- ing, Fresh - ly, ver - dant, and bath'd in the sun's radiance

glow - ing!

*cres.* *mf*

He from the ark de-scend-ing—

Built an al-tar thereby,

Ma - ny vic - tims, un -

Ma - ny vic - tims, un -



num - bered of - fered he at e . . .

num - bered of - fered he at e . . .

*cres.*

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#). The piano part includes a crescendo marking in the third measure.

- ven, A bow, splendid and bright, appeared

- ven, A bow, splendid and bright, appeared

*cres.* *f*

This system contains the next four measures. The vocal melody continues with the lyrics. The piano accompaniment features a crescendo in the first measure and a fortissimo (f) dynamic in the fourth measure. The piano part includes a crescendo marking in the first measure.

High up in Heav - en;

High up in Heav - en;

SOP. SOLO.

*p*

*cres. rit.*

And be - hold,

What said the E - ter - nal from a

CONT. SOLO.

*p*

*cres. rit.*

TEN. SOLO,

*p*

*cres. rit.*

And be - hold,

What said the E - ter - nal from a

BAR. SOLO.

*Sra*

*Sra*

*mp*

( 76 = ♩ )

- bove!

*dolce.*

- bove!

I'll no more curse the

*p* *mf* *p*

earth for-ev - er! On my cov'nant thou shalt re - ly; And this

*cres.*

bond henceforth, none shall sev - er, Now increase, grow and mul - ti - ply!

*dol.*

I'll no more curse the

The first system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) with a key signature of two flats (B-flat major) and a 2/2 time signature. The bottom two staves are piano accompaniment. The vocal parts have lyrics: "bond henceforth, none shall sev - er, Now increase, grow and mul - ti - ply!" and "I'll no more curse the". The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *cres.* (crescendo) and *dol.* (dolce).

*dolce.*

On my cov'nant thou shalt rely, And this bond, henceforth none shall

earth for - ev - er!

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "On my cov'nant thou shalt rely, And this bond, henceforth none shall" and "earth for - ev - er!". The piano part continues with a melody in the right hand and a bass line in the left hand. The dynamic *dolce.* (dolce) is indicated.

*dol.*

I'll no more curse the earth forev - er ! On my cov'nant thou shalt re

sev - er, Thou..... on my ...

I'll no more curse the earth forev - er ! On my

- ly, On my cov'nant thou shalt re - ly,

cres.

cov e - nant..... shalt re - ly, This

cres.

And this bond, henceforth none shall sev -

dolce e legato.

cov'nant thou shalt re - ly, On my cov 'nant

*cres.* *f*

And this bond, henceforth none shall sev - er, Now in -

cov - 'nant none hence - forth shall sev - er. Now increase, grow,

er. Now increase, grow.... and mul - ti - ply!

thou..... shalt re - ly..... Now in - crease,

*f* - crease, grow and mul - ti - ply!

and mul - ti - ply!

and mul - ti - ply!

And, when *f*

And, when *f*

And, when *f*

*mf* *cres.* *mf*

*dim.* they shall be-hold this bow in Heaven shin - ing, *All..*

*dim.* they see this bow, *All..*

*fp* *pp* *mp*

.... men, shall call to mind, *All.....* men then shall re-

.... men, shall call to mind, *All....*

.... men, shall call to mind,

*mp*

*cres.*

call..... that it stands..... ev - er - more,.....

..... men, then shall re - call,..... that it stand ev - er

*cres.*

All..... men, Shall call to mind that it

All..... men, all men then shall re

*dol.*

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase marked 'cres.' (crescendo). The second staff is another vocal line, also in treble clef, with lyrics 'call..... that it stands..... ev - er - more,.....'. The third staff is a vocal line in treble clef with lyrics '..... men, then shall re - call,..... that it stand ev - er'. The fourth staff is a piano accompaniment in bass clef, with lyrics 'All..... men, Shall call to mind that it'. The system concludes with a piano part in bass clef with lyrics 'All..... men, all men then shall re' and a dynamic marking 'dol.' (dolando).

.... A pledge of promise fair, of our cov'nant the sign - ing.

*Sf*

- more, A pledge of promise fair, of our cov'nant the sign - ing

stands ev - er - more, As a sym - bol, of our cov'nant the sign - ing

- call that it stands ev - er - more, of our cov'nant the sign - ing

*mf*

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics '.... A pledge of promise fair, of our cov'nant the sign - ing.' and a dynamic marking 'Sf' (sforzando). The second staff is another vocal line in treble clef with lyrics '- more, A pledge of promise fair, of our cov'nant the sign - ing'. The third staff is a vocal line in treble clef with lyrics 'stands ev - er - more, As a sym - bol, of our cov'nant the sign - ing'. The fourth staff is a piano accompaniment in bass clef with lyrics '- call that it stands ev - er - more, of our cov'nant the sign - ing' and a dynamic marking 'mf' (mezzo-forte). The system concludes with a piano part in bass clef.



*dol.* *dim.*

*dol.* *dim.*

Of the peace that I now re-

*dol.* *dim.*

Of the peace, of the peace that I now, re-

Of the peace that I now re-store, that I now re-

*dol.* *dim.*

Of..... the peace that I.... now re-

*dim.*

- store.

- store.

- store.

*p*

*p*

I'll no more curse the earth forev - er !

*p*

I'll no more curse the earth forev - er !

*p*

I'll no more curse the earth forev - er !

*cres.*

On my cov' - nant thou shalt re-ly !.... And this bond, henceforth, none shall sev-

*cres.*

On my cov' - nant thou shalt re-ly !.... And this bond, henceforth, none shall sev-

*cres.*

On my cov' - nant thou shalt re-ly !.... And this bond, henceforth, none shall sev-

*cres.*

(76 = ♩)  
*Allo. maestoso.*

er, Now, increase, grow and multi - ply !.....

er, Now, increase, grow and multi - ply !.....

er, Now, increase, grow and multi - ply !.....

er. Now, increase, grow and multi - ply !.....

Now, increase,

*Allo. maestoso.*

grow, and mul - ti - ply ! And when they shall behold this bow shine in the heav'ns, All men

Now, increase, grow and mul - ti - ply! And when they see this

shall then recall that it stands evermore, A sign of promise fair, and a sym - bol

bow shine brightly in the heavens, All men shall call to mind that it

of the cov' - nant, Of the peace that I now re-

Now, increase, grow and mul - ti - ply! And when they see this

stands evermore a sign of promise fair, And a sym - bol

-store. Now, in - crease, in - crease and mul-ti - ply!

This system contains the first system of a musical score. It features a vocal line (soprano and alto) and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a rest, followed by the lyrics "Now, increase, grow and mul - ti - ply! And when they see this". The piano accompaniment provides a harmonic foundation with chords and moving lines. The system concludes with the lyrics "-store. Now, in - crease, in - crease and mul-ti - ply!".

bow shine brightly in the sky, All men shall call to mind that it

of the cov' - nant— of the peace that I now re-

and mul-ti - ply! Grow, increase and mul - - ti -

This system contains the second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "bow shine brightly in the sky, All men shall call to mind that it" and "of the cov' - nant— of the peace that I now re-". The piano accompaniment continues with harmonic support. The system ends with the lyrics "and mul-ti - ply! Grow, increase and mul - - ti -".

Now, increase, grow and mul - ti - ply!

And when they see this

stands evermore the sign of promise fair, And a sym - bol

-store-

Now, in - crease!

in - crease and mul - ti - ply!

-ply!

Now, increase!

and mul - ti -

bow shine brightly in the sky, All men shall call to mind that it

of the cov - e - nant of peace that I now re-

and mul - ti - ply!

Grow now, in - crease,

mul - ti -

-ply!

In - crease, grow and mul - ti -

stands ev - er - more, ..... ev - er - more as a

-store. It shall stand ev - er - more as a

-ply! It shall stand ev - er - more, as a sym - bol

-ply! It shall stand ev - er - more as a

sym - bol and a cov' - nant of the peace that I now re-

sym - bol and a cov' - nant of the peace that I now re-

And a cov - 'nant of prom - ise Of the peace that I now re-

sym - bol and a cov' - nant of the peace that I now re-

-store.

-store. Increase and mul-ti - ply! increase and multi - ply! Now, in-

-store. Now, increase, grow, and mul - ti-

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (D major). It contains three measures of music, each starting with a whole rest. The second staff is another vocal line, also with a treble clef and two sharps, containing a continuous melody. The third staff is a vocal line with a treble clef and two sharps, containing three measures of music. The fourth staff is a vocal line with a bass clef and two sharps, containing three measures of music. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs with two sharps) with a continuous melody.

Grow, in - - crease, and mul - ti - ply!

-crease, increase, grow, and mul - ti - ply!

-ply! grow and mul - - ti - ply! and mul - ti-

Flour - ish, grow, and

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (D major), containing three measures of music. The second staff is another vocal line, also with a treble clef and two sharps, containing a continuous melody. The third staff is a vocal line with a treble clef and two sharps, containing three measures of music. The fourth staff is a vocal line with a bass clef and two sharps, containing three measures of music. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs with two sharps) with a continuous melody.



Flour - - ish, grow, and e'er mul - - ti-  
 and mul-ti - ply! and mul-ti - ply!  
 -ply! Flour - - ish,  
 still mul - ti - ply!

The first system of the musical score is written in G major (one sharp). It consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Flour - - ish, grow, and e'er mul - - ti-'. The piano accompaniment provides a rhythmic and harmonic foundation with eighth and sixteenth notes. The system concludes with the vocal parts singing 'and mul-ti - ply!' and the piano accompaniment continuing its pattern.

-ply! e'er mul - ti - ply!  
 grow and still mul - - ti-  
 still mul - ti - ply! Flour - - ish,

The second system continues the musical piece. It features the same four vocal staves and piano accompaniment. The vocal parts sing '-ply! e'er mul - ti - ply!'. The piano accompaniment maintains its rhythmic pattern. The system ends with the vocal parts singing 'grow and still mul - - ti-' and the piano accompaniment concluding with a final chord.

Now, in - crease,

Now, in - crease! now, in - crease!

-ply! and mul - ti - ply! When men shall see this

grow, and e'er mul - ti - ply!

They shall re - call that it will ev - er

When men behold this bow,

bow up - on the dark clouds shin - ing, They shall re -

When men behold this bow,

stand as a sign of the cov' - - - *dim.*

Shall they re - call that it will stand hence - forth for-  
1st TENORS SOLO. *dim.*

call, shall call to mind, that it will stand hence - forth for- *dim.*

*dim.*

- - nant, as a sign of the cov' - - nant, and of peace that I

- ev - er as a sign of the cov' - - nant, of the peace that I

- ev - er, As a sym - - bol of cov' - - nant, of the peace

*p*

now re - store!

now re - store!

that I now re - store!

Now, increase, grow, and mul - ti -

**Tutti.**

Now, increase,

Now, increase, grow and mul - ti - ply! and mul-ti-

-ply! and mul-ti - ply! and mul-ti - ply!

*poco - a - poco - cres.*

CONT. SOLO. Now, increase, grow, and mul - ti -

TENOR SOLO. Now, increase, grow, and mul - ti -

BAS. SOLO. Now, increase, grow, and mul - ti -

SOPRANO. grow, and mul - ti - ply, and mul - ti - ply, and mul - ti -

ply, and mul - ti - ply, and mul - ti - ply, and

And mul - ti - ply, and mul - ti - ply, and mul - ti - ply,

- ply, In - crease and mul - ti - ply, now

- ply, In - crease and mul - ti - ply, now

f SOPRANO. Now increase, grow and mul - ti - ply,

ALTO. - ply, and mul - ti - ply, and mul - ti - ply,

TENOR. mul - ti - ply, and mul - ti - ply, and mul - ti - ply, and multiply,

BAS. -

grow, ..... now grow, ..... Now

grow, ..... now grow, ..... Now

In - crease and mul - ti - ply, In - crease and mul - ti - ply,

In - crease and mul - ti - ply, In - crease and mul - ti - ply,

grow, and mul - ti - ply, All.... men

grow, and mul - ti - ply, All.... men

In - crease, in - crease, all men

In - crease, in - crease, all men

shall then re-call, that it shall stand hence-forth.....

shall then re-call, that it shall stand hence-forth .....

shall then re-call, that it shall ev-er,

shall then re-call, that it shall ev-er,

.... As sym-bol of the peace, that I

that I.....

.... As sym-bol of the peace, that I

stand the sym-bol of the peace, that I

that I.....

stand the sym-bol of the peace, that I

now re - store, All men, grow, in -

..... now re - store.

now re - store, All men, grow, in -

now re - store, All men, grow, in -

now re - store, All men, grow, in -

now re - store, All men, grow, in -

now re - store, All men, grow, in -

*ff*

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.





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88	All men, all things .....	12
89	All ye that cry .....	.06
90	I waited for the Lord .....	.06
91	Let all men praise .....	.06
92	Night is departing .....	10
93	Praise thou the Lord .....	.06
94	Ye nations, offer to the Lord .....	10

### MESSIAH.—Handel.

95	Al! we like sheep .....	.06
96	And He shall purify .....	.06
97	And the Glory of the Lord .....	.06
98	And with His stripes .....	.06
99	Behold the Lamb of God .....	.06
100	For unto us a child is born .....	.06
101	Glory to God .....	.06
102	Hallelujah .....	.06
103	He trusted in God .....	.06
104	His yoke is easy .....	.06
105	Let all the angels of God .....	.06
106	Let us break their bonds .....	.06
107	Lift up your heads .....	.06
108	Lord gave the word .....	.06
109	[O death. (Duet.) But thanks be to God .....	.06
110	O thou that tellest. (Contralto & Chorus.) .....	.06
111	Since by man came death .....	.06
112	Surely, He hath borne .....	.06
113	Their sound is gone out .....	.06
114	Worthy is the Lamb .....	.06

### MOSES IN EGYPT.—Rossini.

115	Night's shade no longer .....	.06
116	Prayer. (O Thou whose power.) .....	.06

### MOUNT OF OLIVES.—Beethoven.

117	Hallelujah chorus .....	.06
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### NAAMAN.—Costa.

118	Curse of the Lord .....	.06
119	God, who cannot be unjust .....	.06
120	When famine over Israel .....	.06
121	With sheathed swords. (Damascus triumphal march.) .....	.06

### PASSION MUSIC.—Bach.

122	Around Thy tomb. (Double Chorus.) .....	.06
123	Three chorals. (Nos. 2, 52, 62.) .....	.06

### ST. PAUL.—Mendelssohn.

124	But our God abideth .....	.06
125	Gods themselves .....	.06
126	Happy and blest are they .....	.06
127	[How lovely are the messengers. Thus saith the Lord .....	.06
128	I praise Thee, O Lord .....	.06
129	[Is this he! O Thou, the true and only .....	.06
130	Lord, Thou alone art God .....	.06
131	Nations are now the Lord's .....	10
132	Not only unto him .....	.06
133	Now, this man ceaseth not .....	.06

### ST. PAUL.—Concluded.

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134	O be gracious .....	.06
135	O Great is the depth .....	.06
136	Rise up, arise .....	10
137	See what love hath the Father .....	.06
138	Stone him to death .....	.06
139	[This is Jehovah's Temple Far be it from thy path .....	.06
140	[To God on high—To Thee, O Lord Sleepers, awake .....	.06

### ST. PETER.—Paine.

141	Church is built .....	.06
-----	-----------------------	-----

### SAMSON.—Handel.

142	Awake the trumpet's lofty sound .....	.06
143	Fixed in his everlasting seat .....	.06
144	Glorious hero! .....	.06
145	Great Dragon has subdued our foe .....	.06
146	Hear Jacob's God .....	.06
147	Hear us, our God .....	.06
148	Let their celestial concerts .....	.06
149	O first created beam! .....	.06
150	Then, round about the starry throne .....	.06
151	Then shall they know .....	.06
152	To dust, his glory .....	.06
153	To man God's universal law .....	.06
154	[To song and dance To fame immortal go .....	.06
155	Weep, Israel, weep .....	.06
156	With thunder armed .....	.06

### SEASONS.—Haydn.

157	A wealthy lord. (S. Solo and Chorus.) .....	.06
158	Behold, on high be mounts. (Trio and Chorus.) .....	.06
159	Be propitious, bounteous heaven! (Trio and Chorus.) .....	.06
160	Come, gentle Spring .....	.06
161	God of light, God of life .....	.06
162	Hark! the deep, tremendous voice .....	.06
163	Hark! the mountains resound .....	.06
164	Joyful the liquor flows .....	10
165	Let the wheel move gaily .....	.06
166	Now cease the conflict. (Trio and Chorus.) .....	.06
167	Spring, her lovely charms. (Duet and Chorus.) .....	.06
168	Then comes the dawn. (Trio and Chorus.) .....	.06
169	Thus nature, ever kind. (Trio and Chorus.) .....	.06

### WALPURGIS NIGHT.—Mendelssohn.

170	Come with torches .....	10
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### WOMAN OF SAMARIA.—Bennett.

171	Abide with me .....	.06
172	And blessed, blessed be the Lord .....	.06
173	Come, O Israel .....	.06
174	Therefore with joy .....	.06

### 42d. Psalm.—Mendelssohn.

(AS THE HART PANTS.)

175	As the hart pants .....	.06
176	For I had gone forth .....	.06
177	Why, my soul .....	.06
178	Way, my soul. (Last Chorus.) .....	10

### 95th PSALM.—Mendelssohn.

(COME, LET US SING.)

179	Come, let us sing .....	10
180	For His is the sea .....	.06
181	For His is the sea .....	10
182	Henceforth, when ye hear His voice .....	.06
183	O come, let us worship .....	.06

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